

## About Plays and Players

By BIDE DUDLEY

**"STOP, LOOK, LISTEN!"** the musical show in which Gaby Deslys is the star, will close Saturday night in Boston and at the same time Charles Dillingham's contract covering the services of Mlle. Deslys and Harry Pilcer will end. When the final curtain comes down on the Saturday night performance Mr. Dillingham will probably leave a sigh of relief. This attraction has not been a money maker, although it has been very popular with the theatregoers. The principal reason for the absence of substantial profits has been the financial arrangement in the Deslys-Pilcer contract. While the New York engagement was on, Mlle. Deslys and Mr. Pilcer received \$4,500 a week. How they divided it we don't know. A salary item of \$4,500 for but two people in a big production is too much for any musical show to carry. A provision in the Deslys-Pilcer contract stipulates that the amount shall be divided while the show is out of town. It is therefore not at all improbable that Mlle. Deslys and Mr. Pilcer cost the management about \$4,500 a week for the Boston engagement.

When Mr. Dillingham engaged Mlle. Deslys and Mr. Pilcer a man violinist was put in "Stop, Look, Listen" at the suggestion of the French actress. He received a ten weeks' contract at \$250 a week. He appeared the opening night here and then went into vaudeville.

**BARRYMORE WITH WILLIAMS.** An agreement has been signed between John Barrymore and John D. Williams whereby the actor will be under Mr. Williams's management for the next five years. An unusual feature of the contract is that Mr. Barrymore is not to star or be featured in any production. He prefers to avoid such distinction. The actor will continue in "Justice" and, when through with that drama, will appear in a new play by an American author. It is hinted that Mr. Williams and Mr. Barrymore may make productions jointly.

**CLUB SHOW SHAPING UP.** The programme of the annual Dress Rehearsal of the Green Room Club, to be held at the Astor Theatre April 23, will embody many unique features. There will be four original one-act plays and a Shakespearean burlesque entitled "Willie and George and Then." Berthold Trapp, Peggy Wood, Jerome Patrick and Belle Story will be among those who contribute their talents. When asked to appear Mr. Trapp said he would be pleased to be added.

"I understand the Green Room is the only club in the world in which the English and American actors do not fight."

**A NEW MEGRUE COMEDY.** David Belasco announces that his first spring production will be a comedy by Roi Cooper Megrue, called "The Lucky Fellow." The play will have its premiere at the Apollo Theatre, Atlantic City, Monday, April 17. In the cast will be Frank Craven, Otto Kruger, Hayward Ginn, Richard Lee, Charles Brokaw, Harry Leighton, Allen Thomas, Carroll McCormack, Marion Abbott, Anne Meredith, Irene Bright, Beverly West, Helen MacKeller, Florence Deshon, Alice Carroll, Lillian Spencer and Emily Callaway.

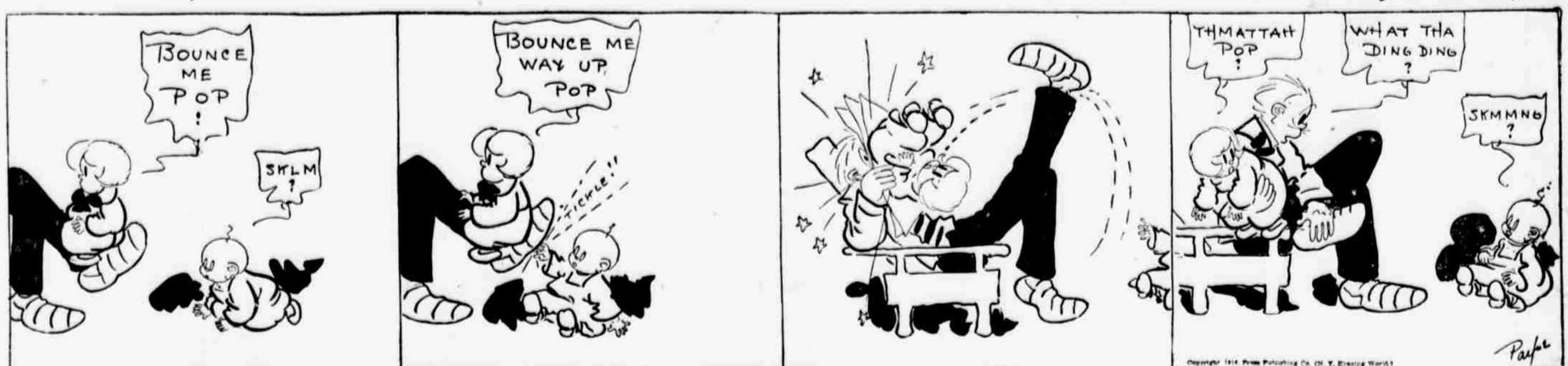
**OLCOTT'S "MAVOURNEEN" OFF.** Chauncey Olcott has given up his plan to produce his old success, "Mavourneen," with another Irish star in the principal role. A couple of weeks ago the idea pleased him and he told his friends he intended to put the play on the road again. But since then he has discovered it would be a lot of trouble. Incidentally, Mr. Olcott has just refused an offer of \$25,000 to act in "Mavourneen" before the motion picture camera.

"I'm not going into film acting until I have finished with the regular stage," he said. "I don't relish the idea of having myself as opposition."

**MISS GEORGE TO CHICAGO.** Contracted to play Grace George's Chitney character, Miss Willard has been signed to play at the Chicago Theatre, Chicago, May 1 in "Major Barbara."

## "S'MATTER, POP!"

By C. M. Payne



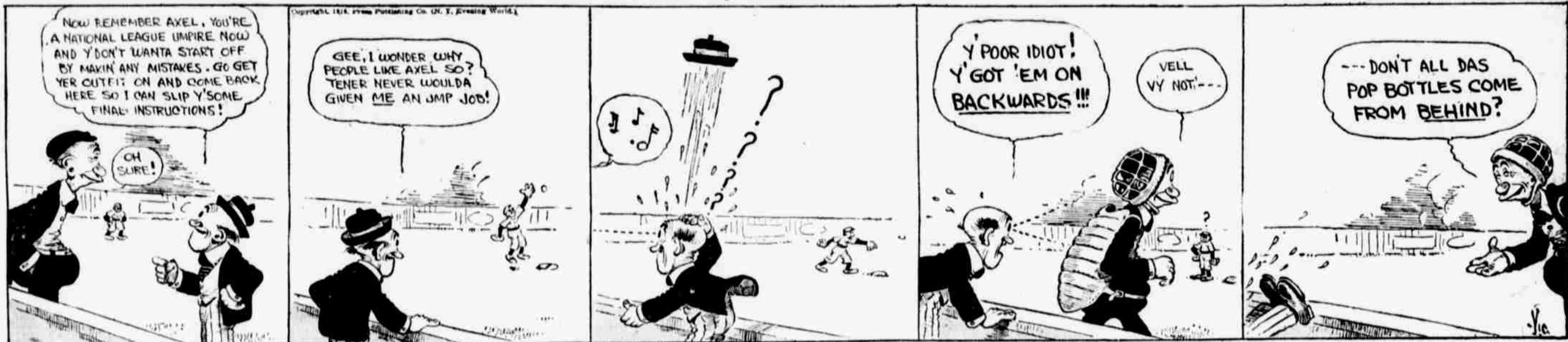
## HENRY HASENPFEFFER—In Other Words, His Wife Was Merely "Among Those Present," Eh!

By Bud Counihan



## FLOOEY AND AXEL—You've Gotta Show US Where Axel Needs Any Instructions!

By Vic



### GOSSIP.

Nat Willis has bought a country home at Woodcliff, N. J. The opening of the Radio Theatre has been postponed to April 21. Tempest and Sunshine have been engaged for "The Midnight Revel," which will open at Castles-in-the-Air Monday night. Montagu Love is going back to films. He has accepted a World Film Corporation contract. Edna May and the cast which supported her in her film, "Salvation John," will go to the Fulton Theatre to-night to see themselves act. Branch O'Brien is to take charge of the Holyoke Street Railway Company. Stuntman Mark Theatre and hotel Max I. He will also handle the hotel's publicity.

Crichton Hale, star in "The Iron Claw," is to tour New England in an automobile, appearing in theatres where that motion picture serial is shown. Mlle. Rodriguez, chief ballet dancer in "Robinson Crusoe Jr.," is to be retained by the Winter Garden management as ballet mistress. She will stage the ballet in "The Passing Show of 1916." Edward P. Temple, the Hippodrome's first stage director, will attend the anniversary celebration at that theatre Sunday night. It was he who put on "A Yankee Circus on Mars." Edward Kummerow, who was the explosive pistol of the Hackett "Merry Widow" production, says he will produce "Hamlet" and play the title role during the Shakespearean celebration if he can find a theatre, a company and an audience. Molly Pearson is mad at "The Fear Market" because it chased "Hobson's Choice" out of the Comedy Theatre to Boston and she had to go along. "I hope the mean old show is a frost," she writes. Oh, have a heart, Molly!

"T'WAS OUT OF THE QUESTION." A young newspaper reporter employed on a weekly called on Ruth Hale, the Selwyn press representative, the other day in search of news. She hadn't any. He took a seat. "It's your duty to entertain newspaper writers who drop in, isn't it?" he asked. "I presume so," she replied. "All right," he said, settling back comfortably in his chair. "Entertain me."

"I'm sorry, but I can't," said Miss Hale sweetly. "I haven't any rattle."

**ANSWERS TO INQUIRIES.** E. K.—He is not. M. C.—At the Film Exposition, Madison Square Garden, May 6-14. (2) One. A year's contract as a film star. (3) They appear to be all right. (4) Don't know.

**FOOLISHMENT.** Said Henry: "Goshes are what I need. And I am very poor, indeed." "All right," said Father, "I'll get you some Henry D's."

**FROM THE CHESTNUT TREE.** She—Have you read any of Shakespeare's works? He—All of them. That is, unless he has written something lately.

## PENNY ANTE Giving the Gang the "Once Over" By Jean Knott



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## YOU! By Arthur Baer



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## LIFE STORIES OF SUCCESSFUL WOMEN No. I.—Part Two By Eleanor Schorer

MISS FAY KELLOGG, Architect, Whose Great Courage Helped Her Achieve Distinction in Her Field.



She started her search bright and early in the morning. There and she was soon to find it. In fact, she was unknown in that line, and Miss Fay Kellogg was a girl, a curiosity in the employments of most of the offices she visited. "Who ever heard of a girl architect?" Not they!

Some looked at her drawings and said "No!" some said "No!" before she had even the help of a card of introduction. Nor did the regular columns read "Girl wanted in architect's office." Girls were not wanted.

She learned that girls were not wanted in architects' offices. It was six months before she was given her first chance.

like "How do you dare?" and "What are you doing?" you to undertake this work?" For the first time Miss Kellogg was asked, "If you do not wish to employ me," she answered, "Please say so. But my reason for having studied architecture can be of no interest to you."

Most girls might have been discouraged by such rebuffs, but this one was only spurred on to make good in spite of them. Fifteen years later she was supervising architect on a job with which this same man was connected, and after making him dance to her tune quite some she got a lot of fun out of telling him that she was that same girl.

In her search, Miss Kellogg often encountered "smarties" who sent her to So-and-so's, thinking that to have a girl come for a position as an architectural draughtsman was too good a joke not to play on some contemporary or friend. Though she saw through their practical jests she invariably took the proffered card and never failed to apply, for she was determined to visit every office of architects in New York before giving up.

One, two, three weeks passed, and on their heels as many months. Each evening found the pioneer footsore and weary. But once home she deliberately cast off all the unpleasantness of the day's business. She never rehearsed them to her family, so they were never referred to. This made it all the easier to forget.

After dinner she worked some, and the newer, better drawings took the place of the old ones in the little roll of samples. Next morning the tramp, tramp, tramp was resumed afresh. This daily programme continued for six long months and terminated at the office of Mr. R. L. Davis, who gave Miss Kellogg her first chance.

(Friday's installment will tell of Miss Fay Kellogg's first situation.)